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INTERESTING NOTES TO TEACHER AND PUPIL.

Music.—Gounod was unable to produce "Faust" in Paris until a fee of \$2,500 had been paid to the manager.

Art.—Ruskin's great influence over the world of readers with artistic tastes was shown lately at the Turner exhibition in the Guildhall, London. Over 240,000 people visited the galleries, an average of more than 300 an hour. There is much in Turner's pictures, to appeal to intelligent people who have no technical knowledge of art. The wonderful coloring, which, alas, is fading so rapidly, and the poetry with which he infused every landscape, especially the poetry of distance, will be appreciated by those who know little of technique.

Literature.—It is said by philologists that there are thirteen original languages—the Greek, Latin, German, Slavonic, Welsh, Biscayan, Irish, Albanian, Tartarian, Illyrian, Jazygian, Chaucin and Finnic.

Medicine.—For headaches of all descriptions; sea sickness; nervous disturbance from excessive brain work by scholars, teachers or professional men; the

neuralgias resulting from excesses in eating or drinking; the acute pains suffered by women at time of period; the muscular aching, general malaise, frontal headaches and sneezing incident to severe colds or grippe; and in fact all conditions in which pain is prominent, five-grain Antikamnia Tablets, are now universally prescribed. All genuine Antikamnia Tablets bear the monogram AK and are sold by all druggists, two tablets, crushed, being the adult dose. A dozen five-grain tablets, kept about the house will always be welcome in time of pain. Do not let your druggist fool you with a substitute. In fact, good druggists do not offer substitutes.

Science.—In this country experiments have been made in inducing rain upon the arid belts by exploding powder or dynamite. In Austria, the Minister of Agriculture is trying an experiment of exactly an opposite nature. He has sanctioned an appropriation of 66,000 florins to establish thirty-three stations for trying the effect of gun fire in breaking up hail clouds. The army furnishes the guns. The concussion and smoke are expected to affect the atmospheric state of humidity.

Miscellaneous.—"A newly married couple in

Portland, Me., who are both deaf and are trying housekeeping without a servant, have devised an ingenious substitute for a door-bell," says *Electricity*. "When a caller presses the electric button all the lights in the house flash up, and his presence is made known."

The opal is the only gem which cannot be counterfeited. Its delicate tints cannot be reproduced.

Paymasters and commissariat officials of the German army receive special training in examining the quality of food supplied to the army.

The bones of an average man's skeleton weigh twenty pounds. Those of a woman are probably six pounds lighter.

Russia has the most rapid-increasing population of any country in Europe. The growth in the last hundred years has been a fraction under 1,000,000 annually.

That great barrier reef which fringes the coast of Queensland north of Brisbane, in the direction of Torres straits, must always range among the wonders of the world. For 1200 miles the coral animalculae have raised a solid projection against the range of the ocean swell at a distance varying from twenty to 150 miles from the shore.

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WILL OPERA BE IN ENGLISH.

It would appear from statements attributed to Maurice Grau that he is contemplating, though perhaps not with complete seriousness, a project of giving opera in English. He talked very interestingly on this subject to an English reporter. We reproduce this interview in part. What Mr. Grau thinks: "If," said Mr. Grau, "national opera means operas by the best composers of whatever nationality, sung in English by the best artists available of whatever nationality, then I am so heartily in favor of it that I would want to try it in America the next season if circumstances would permit. In theory there is no good objection to grand opera in English, and how vastly more enjoyable to all but a few would be an opera like 'Don Giovanni' if sung in English!"

"Yes, I can say unreservedly that if circumstances would permit I would even put on 'Lohengrin' in English in New York. But circumstances won't permit. It's all right in theory, but it's not all right in practice. When you come to sift the objections to it you get down finally to just one, and that is, that the artists, as a rule, don't wish to sing in English."

"It doesn't appear to be so much that English is hard to sing as it is that it is considered beneath an artist's dignity to sing grand opera in English. They seem to feel that it would be somehow a degradation."

"But why on earth should it be a degradation to sing in English?" I asked.

"I suppose it must be because, unhappily, English is not the native language of grand opera. Englishmen and Americans don't write grand opera. As soon as the English-speaking race begins to produce successful grand opera, then the stigma on the language in the minds of singers will begin to disappear."

"At one time I suggested that 'The Bohemian Girl' be put in English. The artists didn't object to the idea violently, but when Jean de Reszke mentioned the matter to the late Sir Augustus Harris that man told Jean that if he heard him sing 'The Bohemian Girl' in English he would never speak to him again."

"But aren't you bound by tradition to the old operas? If even so promising a composer as E. A. MacDowell or any other American were to offer you a good grand opera, would you produce it?"

"Produce it? Of course, we'd produce it if it were so good that we felt confidence in it. Am I not to bring out an opera that is practically new, De Lara's 'Messaline'? And, by the way, if it goes I will produce it in America with Calve in the principal part, which Mr. De Lara has agreed to rewrite for her as it originally was arranged for mezzo-soprano. We may bring out Jules Massenet's 'Herodiade,' too, which can't be sung in England on account of the Biblical subject. An American composer, whose name you know well, asked me if I would put on a one-act grand opera if he wrote one for Calve. I told him, of course, I would if it were a good one. But he never came around with it."

"Yet, if I had to-day the ambition that I had twenty years ago, I might try to put on grand opera in English in spite of the prejudice against it, for I have such strong faith in it, and it seems a pity that such powerful supporters of grand opera as England and America should not have it in their own language. It has been tried, of course, without startling success, but times change, and I firmly believe that we are coming around to it."

The Imperial Opera House in Vienna, had this year a deficit of \$120,000 which the Government paid. The German Emperor as King of Prussia gives the Berlin Opera House, \$225,000 subsidy every year. The Royal Opera in Dresden receives one-sixth of the civil list or \$120,000 and in Munich the opera receives more than \$60,000 from the government of Bavaria. The Grand Duke of Hesse-Darmstadt devotes one-fifth of the civil list to the Darmstadt opera, and the Duke of Meiningen, even during the golden days of his theatre, had to allow for an average deficit of \$17,500. In Brunswick two-thirds of the civil list goes to the maintenance of the opera and theatre, while the King of Denmark allows one-fifth of his civil list to the support of the court theatres.

EDWIN VAILE MCINTYRE.

Mr. Edwin Vaile McIntyre, whose portrait we present in this issue, is a native of Indiana, although his ancestors on one side came originally from Virginia and Georgia, and on the other side from Vermont and Massachusetts. He has been musical since childhood and this gift, developed by the most unremitting study for a number of years under the most noted masters, has placed him in a position in the musical profession, second to none.

Mr. McIntyre is a representative of that class of professional men, who, by sterling worth and merit, have won the confidence and esteem of those with whom they sustain business relations. He is a member of the American College of Musicians; an organization in which membership is only attained after a rigid examination, and by such examination his work has received the endorsement of many of the best musicians in the country. Among them, William H. Sherwood, Fannie Bloomfield Zeisler, Clarence Eddy, E. M. Bowman, and others.

As organist of the Second Baptist Church of St. Louis, Mr. McIntyre has associated with him what is considered the most noted church choir outside of New York. With such artists as Mrs. Georgia Lee Cunningham, as soprano, Mrs. Oscar Bollman, contralto, Mr. Charles Humphrey, tenor,

self-evident to all who know his methods of work, and his experience in the most responsible lines of musical work is certainly a guarantee of the satisfactory character of the system.

We herewith present extracts from a few press notes concerning his work in the West:

Mr. Edwin Vaile McIntyre enjoys the confidence and respect of his associates in musical circles, and his work is highly commended by the Churches he has served. He is considered one of the most brilliant and accomplished musicians in the city. His work is always fitting and artistic.—*St. Louis Star*, May 10th, 1897.

Mr. McIntyre is one of the most successful organists of this country, and is favorably known wherever he has appeared.—*Daily News*, Denver, Colo., Aug. 25th, 1898.

He is a brilliant and accomplished musician, and plays with a skill, grace and dignity that stamps him at once as an artist.—*Musical Times*, Chicago, Ill., Nov. 18th, 1896.

Mr. McIntyre has taken rank with the distinguished organists of this country. He is a thorough student of music and virtuoso upon the king of instruments.—*The Herald*, Columbia, Mo., Dec. 4th, 1896.

Mr. McIntyre is the peer of any organist who has been heard in Springfield.—*The Oracle*, Springfield, Ill., Aug. 23d.

An artist who can, with a single instrument and no accessories, hold an audience spell-bound for over two hours, and upon stopping leave behind a regret that the performance had not been longer, establishes his reputation as a master without any other endorsement.—*Evening Gazette*, Burlington, Iowa, May 26th, 1897.

Referring to the recital on the great organ in the Mormon Tabernacle, Salt Lake City, Utah, the consensus of opinion is summarized as follows: He is a splendid organist and delighted his audience.—*Daily Tribune*, Salt Lake City, Utah, August 8th, 1897.



EDWIN VAILE MCINTYRE.

and Mr. William Porteous, base, the ensemble work of these artists is not only considered attractive from a musical standpoint, but of great educational value to the music students in the city as well. One especial feature of the musical program is the short organ recital which Mr. McIntyre usually plays before the service. It is his aim to present in this way practically the entire range of organ literature, and a record of these renditions would form a complete catalogue of all that is choicest and best in music written for the pipe organ.

Mr. McIntyre has been in great demand throughout the West for organ and piano recitals and has been invariably engaged for a second engagement wherever he has played. As a teacher, he is conscientious and painstaking, and to be a bona fide pupil of Mr. McIntyre is considered a guarantee that such pupil's musical work has been of a substantial and artistic kind. As a perfecter of a system of teaching harmony by correspondence his work has been unique.

Several years ago, realizing the need for some brief and concise system of teaching harmony as directly applied to piano and organ playing, without going into unnecessary details, without leaving home, and at a minimum expense, Mr. McIntyre spent a great deal of time in perfecting such a system as would meet that need. That he has succeeded, would be

Music teaching is one of the few avocations in which novelty does not end with the acquisition of experience. Music is always new and ever novel. It is not as a profession largely remunerative. There is no possibility of world-advancement such as opens to the successful physician or scientist. No political promotion is probable, such as comes to the lawyer or great journalist. The musician cannot enter into his career with any thought of pre-eminence other than may come from his own hard work, and unless he can find satisfaction in the rare wealth of music itself, and be contented with a moderate return in money for his talents and his time, then failure is as certain as success is sure to the ones who enter for music's sake rather than the pursuit of Mammon. For, as Emerson says, "Nothing great was ever achieved without enthusiasm." In music without enthusiasm nothing at all can be accomplished that is worth living.

A German correspondent says that the Kaiser will compile the text for a sacred oratorio on the life of Jesus Christ, the idea having been conceived during the recent visit to Palestine.

Nicholas Rubinstein was truly a great teacher. Said Emil Sauer recently: "His creed was that it is not how long one practices, but how. And he taught us how. He taught us how to utilize our brains as well as our fingers. It is the brains which are chiefly taxed. Playing must become merely mechanical if such is not the case, and in these inventive days mechanism can accomplish this kind of playing much better than the human fingers. I never practice now longer than four hours a day, and I never play formal exercises or studies. Beethoven's concertos and Hummel's works, not to mention the compositions of other masters, contain 'exercises' infinitely more valuable than any which have ever been written with the express purpose of attaining digital agility. After once acquiring technical perfection in the playing of a composition, I throw my whole mind and soul into the reading in order to infuse feeling and expression into every note. Consequently I have to be enthusiastic when I practice, or give it up."

"No; I do not study every effect and every expression. That would be the merely mechanical again. Oftener than not when I am playing before an audience the music rouses something within me, and I find myself giving entirely new interpretations to passages."

MUSIC KUNKEL'S REVIEW

October, 1899.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 22—No. 10.

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THOMAS M. HYLAND, EDITOR

OCTOBER, 1899.

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AMERICA'S MUSICAL PROGRESS.

Speaking of America's musical progress during the last ten years, Prof. Orem, of Philadelphia, says it is largely due to the establishment of schools of music and conservatories of recognized standing, the organization of symphony orchestras in various large centers, notably the Boston and Chicago orchestras, and the largely increased number of operatic performances everywhere. "In the study of the piano, most widely cultivated of all instruments, a decided revolution has taken place. Except in the most extreme rural districts, the day of the performer of the 'Silvery Waves' class of composition is past. Owing to improved and common sense methods of instruction, proficiency on this and other instruments may be acquired in a much shorter time than formerly. The largely increased number of capable amateurs demonstrates this.

"There are now as accomplished performers, teachers and theorists in America as may be found anywhere, and the day of the ill-equipped, behind-the-times and frequently boorish foreign musical executant, or, rather, 'executioner,' is passing away. I wish to emphasize the foregoing statement. One can find as fine pianists, teachers and theorists in America to-day as in Europe.

"There are several causes still operating to retard a healthy musical growth. The apparent devotion of a large section of the populace to music of the 'rag-time' order, and to the mawkish sentimentality of songs of the 'Break the News to Mother' variety, must be seriously reckoned with.

"The average quick-witted American child is in a highly receptive condition for all things, both good and evil, and the musical 'tommyrot' heard in the majority of our Sunday-schools may be largely held responsible for much of this vitiated taste noticeable in a considerable section of our population.

"A great deal is heard nowadays of the Ameri-

can composer and the increasingly good work being accomplished by the many able representatives of this class demanding recognition not only at home, but abroad. May we not hope, and with good reason expect, that America may soon demonstrate her pre-eminence in music, the youngest and most intimate of all the arts, as she has already in so many other artistic, mechanical and commercial interests?"

THE MODERN ORCHESTRA: ITS USE AND ABUSE.

William J. Holding read a paper on the above subject at the last convention of the New York State Music Teachers. He advocated the employment of good music on all occasions where orchestral music is essential. He stated this branch of the art of music was debauched by unscrupulous persons, and its influence then was pernicious and baleful.

"There is absolutely no excuse for such a condition of affairs musically, as there are excellent orchestras and clever musicians enough throughout the land to supply competent and experienced performers and good music on all occasions. But the services of this class of instrumentalists are ignored by those who have the employment of musicians at such places, because they are willing to accept the unreasonable pittance for which incompetent and inexperienced musicians can be obtained.

"The public has a prerogative in this matter, and as citizens should not be slow to utilize it. By remaining indifferent and ignoring this fact, you are offering a premium and encouragement to incompetence and mediocrity.

"The profession is overcrowded with a class of mediocrity that is always putting itself in evidence by ever boasting of its superior ability, and often writing up notices of their wonderful achievements for publication in the daily papers and resorting to illegitimate schemes to secure patronage regardless of their incapability of meeting required demands.

"If you doubt this assertion just make a note of the professional musicians of well-earned reputation and merit who are conspicuous by their absence from positions where public patronage demands the best service in return for its money. This will also explain why professional musicians of talent and clever attainment, worthy of your patronage and mine, are obliged to leave their homes and seek employment in the overcrowded centers of large cities and find it difficult to make an honest living in their legitimate lines of professional work. This is a fact, true not only of instrumentalists, but applies also to singers and teachers.

"In reference to the places of amusement, there is a common impression with some managers that an orchestra is a necessary nuisance, of no importance whatever except to fill in the waits between acts, and in that capacity 'anything goes.' Hence, a few players (and in the managers' estimation, the fewer the better) are employed at the cheapest rates obtainable, regardless of ability, experience or even combination of instruments. This is a grave mistake, and if fully understood by the public, would not be tolerated.

"As patrons, the public has a right, and would be justifiable in remonstrating against not only these incomplete orchestras, but likewise music of a trashy grade.

"As citizens, we should act as decidedly in this matter as we would if a like diabolical and distracting performance were permitted on the stage.

"An orchestra, to do good and effective work in dramatic and in operatic music, should consist of at least twelve musicians. Half of that number should play stringed instruments.

"Now, let us consider for a moment what seems to be the manager's idea or conception of an orchestra:

"In one place we find a piano player the lone occupant of the place allotted to the musicians; on this occasion he is the whole orchestra. The height of his ambition seems to be the rendering of the so-called 'popular songs of the day' in the distorted form of the latest craze and society fad, 'rag time.'

"In another place we find the individual piano player in evidence, but assisted by an uncertain number of musicians of suspicious ability, whose combined efforts of execution or even conception is harrowing to the true lover of music.

"At another place we are attracted by the announcement that the production of a popular opera, which has had phenomenal success in one of the larger cities, will be given; the merits of the company are set forth in glowing terms. The company, we are told, has been secured at enormous expense, and in consequence of this fact the admission tickets and seats are sold at advanced rates. We are informed that this is the original cast, assisted by a large chorus and an augmented orchestra. The unsuspecting public crowds the house, leaving 'standing room only.' Instead of an orchestra of fifteen or twenty musicians we find a lone violinist playing the overture; his knowledge of the opera has been enlarged by an hour rehearsal. He is struggling with the original score (which, by the way, was orchestrated for twenty instruments). The excited conductor is stamping his feet and thumping out his rage on an innocent rattle-trap piano in frantic efforts to get revenge and make up in volume what the orchestra is deficient in instruments. These two have the assistance of a cornet, trombone and drums, and perchance of a forlorn clarinetist, who, by the manager's direction, has been added to complete the augmented orchestra for this special occasion.

"Everything in this age is progressing with wonderful strides. But in the matter of orchestral music in our places of amusement we seem to be woefully degenerating.

"Twenty years ago musicians of ability were rare and an expensive luxury. Nevertheless, each theater had its orchestra fully equipped in numbers and in instrumentation. Each opera company carried an efficient number of musicians, which, added to the local organization, made an augmented orchestra of twenty to thirty musicians. Under such conditions operas were given effective and creditable representation.

"The need to-day is for good orchestras, composed exclusively of orchestral players and not made up of brass band musicians. The latter are all right in their place. But brass band work is ruinous to orchestral players and unfits them for the fine, delicate work required of an orchestra.

"As citizens, we can do much to raise the standard of music by giving our encouragement to such organizations as are composed of competent professional instrumentalists, and whose work proves them equal to the demands of the occasion. A united movement of this character will prove a great public benefit and purify the musical atmosphere of our communities as nothing else can, and stimulate a demand for good, wholesome music."

M. Labori's wife was formerly Maggie Oakey, an English girl. She is a brilliant pianist, and performed at the Covent Garden promenade concerts in 1882. Subsequently she made a tour of Austria and Germany, where she met the pianist Pachmann, whom she married. Later she obtained a divorce from him.

After public performances in London, Mme. Pachmann appeared in Paris and met M. Labori, who was then hardly known to the public, but who was a rising young lawyer. She married him, and has not since appeared in public.

Miss Lucy B. Ralston has returned from the East, where she spent the last half of the summer, after leaving Michigan. She comes back with her usual enthusiasm and love for her work. Says there is nothing like exchanging ideas with others interested in the same line of work to stir one up to one's best. Miss Ralston will spend the winter in Boston, studying piano with her old teacher, Mr. Carl Fac-ton, and composition with Mr. Arthur Foote.

It is announced that negotiations are pending which, if consummated, will enable Miss Jessie

Bartlett Davis, who recently left the Bostonians, to star with a new opera company in which she will have a large financial interest.

"The Singing Girl" is the title of a new comic opera which has been written for Miss Alice Nielsen by Victor Herbert. The lyrics of the piece are by Harry B. Smith, and the balance of the book is by Stanislaus Stange. Those who have heard the music played say that it will be the striking success of next season, and is destined to throw even the "Fortune Teller" into the shade.

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JUNE ROSES.

3

Caprice.

F. A. Mc. Lauthlin.

Moderato. $\text{♩} = 104$.

The musical score for "June Roses" is written for piano and right hand. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Moderato" with a quarter note equal to 104 beats per minute. The piece is in G major. The score consists of five systems of music. The first system includes a piano (p) marking and a crescendo (cresc.) marking. The second system includes a "Con grazia." marking. The third system includes a piano (p) marking. The fourth system includes a piano (p) marking. The fifth system includes a piano (p) marking. The score is marked with "Ped." and asterisks at the end of several measures. The piece concludes with a final chord.

1545 - 5

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Scherzando.

First system of musical notation for Scherzando. The treble clef staff contains a melody with eighth and sixteenth notes, often beamed in pairs. The bass clef staff provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are placed above the treble staff notes. The system concludes with a double bar line.

Second system of musical notation for Scherzando. It continues the melodic and harmonic themes from the first system. A trill or grace note is visible in the treble staff. The system ends with a double bar line.

Third system of musical notation for Scherzando. The treble staff features a melodic line with some grace notes. The bass staff includes a 'cresc.' (crescendo) marking. The system concludes with a double bar line.

Con grazia.

Fourth system of musical notation for Con grazia. The tempo and character change. The treble staff has a more flowing melody with grace notes. The bass staff continues with a steady accompaniment. The system ends with a double bar line.

Fifth system of musical notation for Con grazia. The melodic line in the treble staff continues with grace notes. The bass staff provides accompaniment. The system ends with a double bar line.

or thus.

An alternative musical notation for the previous system, showing a different fingering or articulation for the treble staff melody. It begins with 'or thus.' and ends with a double bar line.

Sixth system of musical notation for Con grazia. The final system on the page, showing the concluding measures of the piece. It includes a 'f' (forte) dynamic marking. The system ends with a double bar line.

Con gusto.
TRIO.





First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (e.g., 5, 2, 1, 3, 2, 4, 3, 2, 1, 3, 5). Bass staff contains a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with ornaments and fingerings (e.g., 1, 5, 1, 3, 2, 4, 3, 2, 1, 3, 5, 1, 2, 1, 3, 2, 4). Bass staff continues the harmonic accompaniment. The system concludes with a double bar line.



Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with ornaments and fingerings (e.g., 3, 2, 1, 3, 5, 1, 2, 1, 3, 2, 4, 3, 5, 2, 4, 1, 4). Bass staff features a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.



Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with ornaments and fingerings (e.g., 4, 2, 3, 1, 2, 3, 1, 5, 3, 4, 1, 2, 1, 2). Bass staff features a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.



Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with ornaments and fingerings (e.g., 4, 2, 3, 1, 2, 3, 1, 5, 3, 4, 1, 2, 1, 2). Bass staff features a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.



Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with ornaments and fingerings (e.g., 4, 3, 1, 2, 3, 1, 2, 3, 1, 5, 3, 4, 1, 2, 1, 2). Bass staff features a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on a grand staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a Coda.

The first system includes fingerings (2 1, 3 1, 5 1, 4 1, 5 2, 1) and dynamics *f* and *p*. The second system includes the instruction "or thus." and a Coda section. The third system includes the instruction "cresc." and dynamics *f* and *mf*. The fourth system includes the instruction "ten." and dynamics *f* and *mf*. The fifth system includes the instruction "gradually softer." and dynamics *p* and *f*. The sixth system includes the instruction "ten." and dynamics *p* and *f*.

The page number 1545 - 5 is printed at the bottom center.

RESTLESSNESS.

UNRUHE.

Liszt-Bülow.

Allegretto. ♩ - 132.

The musical score is written for piano and consists of six systems. The first system includes fingering numbers (1-5) and a 'simili.' marking. The second system continues the melodic and harmonic development. The third system features a 'cresc.' (crescendo) marking. The fourth system also includes a 'cresc.' marking and dynamic changes. The fifth system is marked 'f' (forte) and includes a 'p' (piano) dynamic change. The sixth system concludes the piece with a final chord. The score is written for piano and includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, measures 1-6. The system consists of a grand staff with a treble and bass clef. The right hand (treble clef) has a whole rest in measures 1 and 2, followed by a series of chords and eighth notes in measures 3-6. The left hand (bass clef) plays a continuous eighth-note accompaniment. Fingerings are indicated by numbers 1-5 above the notes. A dynamic marking *p* (piano) is present in measure 3. A star symbol is at the end of the system.

Second system of musical notation, measures 7-12. The right hand continues with chords and eighth notes. The left hand continues with the eighth-note accompaniment. Fingerings are indicated. A dynamic marking *p* is present in measure 7. A star symbol is at the end of the system.

Third system of musical notation, measures 13-18. The right hand features a melodic line with eighth notes and chords. The left hand continues with the eighth-note accompaniment. A dynamic marking *cresc.* (crescendo) is in measure 13, and *f* (forte) is in measure 15. A star symbol is at the end of the system.

Fourth system of musical notation, measures 19-24. The right hand has a melodic line with eighth notes and chords. The left hand continues with the eighth-note accompaniment. A dynamic marking *f* is in measure 19. A star symbol is at the end of the system.

Fifth system of musical notation, measures 25-30. The right hand continues with chords and eighth notes. The left hand continues with the eighth-note accompaniment. A dynamic marking *cresc.* is in measure 25. A star symbol is at the end of the system.

Sixth system of musical notation, measures 31-36. The right hand features a melodic line with eighth notes and chords. The left hand continues with the eighth-note accompaniment. A dynamic marking *dim.* (diminuendo) is in measure 31, and *p* (piano) is in measure 33. A star symbol is at the end of the system.

MURMURINGS IN THE FOREST.

WALDGEFLÜSTER.

Liszt-Bülow.

Molto agitato ♩ - 138.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. The tempo is marked 'Molto agitato' with a quarter note equal to 138 beats per minute. The notation includes various fingerings, slurs, and dynamic markings like 'p' and 'simili.'.

System 1: The first system begins with a piano (p) dynamic. The right hand features a series of chords with fingerings 4 1, 5 2, 4 1, 4 1, 4 1, 5 2, 4 1, 5 2. The left hand has a steady eighth-note accompaniment. The system concludes with a 'simili.' marking.

System 2: The second system continues the pattern with similar chordal textures and eighth-note accompaniment. Fingerings 4 1, 5 2, 4 1, 4 1, 5 2 are indicated.

System 3: The third system introduces more complex chordal structures with fingerings 3 1, 4 2, 3 1, 4 2. The left hand features a triplet of eighth notes.

System 4: The fourth system maintains the rhythmic intensity with fingerings 4 1, 5 2, 4 1, 5 2. The left hand has a triplet of eighth notes.

System 5: The fifth system concludes the piece with fingerings 5, 1, 5, 5. The right hand features a final chordal texture.



This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat). The piece begins with a piano (p) dynamic marking. The first system includes a forte (f) dynamic marking. The notation features a variety of note values, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and fingerings (1, 2, 3, 4, 5) indicated throughout the piece. The piece concludes with a double bar line and a final chord.

GREETINGS OF LOVE.

17

LIEBESBOTSCHAFT.

Liszt . Bülow.

Moderato. ♩ = 92.
espressivo.

un poco animato.

f

simili.

5

p

dolce, con gracia.

p *a piacere.*

f *a piacere.*

Pedal.

1551-22

f marcato. *strepitoso.*

8

Red.

f *p* *dolce.* *capricciosamente.*

6

Red.

f *strepitoso.* *rinforz. molto.*

8

Red.

marcatissimo. *f* *rit.*

Pedal

Red.

a tempo. *secco*

Red.

Red.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and fingerings (1, 3, 1). The bass staff contains a rhythmic accompaniment with chords and slurs. Below the bass staff, there are markings: *Red.*, ** Red. * Red.*, ** Red. * Red. * Red.*, and ** Red. * Red. * Red.*

Second system of musical notation, featuring a treble and bass staff. The treble staff is marked *Volante.* and contains a rapid melodic line with slurs and fingerings (1, 1, 1). The bass staff contains a rhythmic accompaniment with slurs and fingerings (4, 3, 2, 1). Below the bass staff, there are markings: *Red.*, ***, *Red.*, ***, *Red.*, and ***.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a rapid melodic line with slurs and fingerings (1, 1, 1). The bass staff contains a rhythmic accompaniment with slurs and fingerings (7, 1, 3, 4, 3). Below the bass staff, there are markings: *Red.*, ***, and *Red.*.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a rapid melodic line with slurs and fingerings (3, 1, 4, 2, 3, 1, 2, 1, 4, 2, 3, 1, 4, 2, 3, 1, 2, 1, 4, 2). The bass staff contains a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4, 3). Below the bass staff, there is a marking: ***.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a rapid melodic line with slurs and fingerings (2, 1, 4, 2, 3, 1, 2, 1, 4, 2, 3, 1, 2, 1, 4, 2). The bass staff contains a rhythmic accompaniment with slurs and fingerings (6, 1, 2, 3, 4, 3). Below the bass staff, there is a marking: ***.

a tempo.
dolce, con grazia.

rit. dolce, con grazia.

p a piacere.

*Ad. ** *Ad. ** *Ad. ** *Ad. Ad.* ***

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The melody is in the voice part, and the piano accompaniment is in the piano part. The score consists of two systems. The first system has three measures, and the second system has three measures. The piano part features a repeating bass line in the left hand and a more complex accompaniment in the right hand. The melody is simple and catchy, with a few trills and grace notes. The lyrics "The Rose Tree" are written below the piano part.

Musical score for "L'Espresso" by Gioacchino Rossini. The score is in 3/4 time, key of E-flat major, and consists of two systems. The first system features a vocal line with a melisma "a piacere." and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and ornaments.

Largamente, molto espressivo.

Largamente, molto espressivo.

This musical score is for a piece in 3/4 time, marked 'Largamente, molto espressivo.' It features a piano introduction and a vocal melody. The piano part begins with a series of chords and arpeggios in the right hand, while the left hand plays a simple bass line. The vocal melody enters in the second measure, characterized by a series of eighth notes and a final long note. The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like 'p' (piano) and 'f' (forte).

cresc.

secco.

secco.

a piacere.

rit.

p

dolce, con grazia.

a piacere.

1551-22

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains measures 1 through 4, featuring various eighth and sixteenth notes, some with slurs and fingerings (e.g., 5, 2, 4, 2, 3, 1, 2, 4). The lower staff is in bass clef with the same key signature, containing measures 1 through 4 with chords and single notes, some marked with asterisks and 'Ped.' (pedal) markings.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, ending with a rapid sixteenth-note scale in measure 8. The lower staff continues the accompaniment, with measures 5 through 8. The text "a piacere." is written below the lower staff in measure 8. Fingerings and slurs are present throughout.

The third system of musical notation consists of two staves. The upper staff features a melodic line with slurs and fingerings (1, 2, 3, 3, 3, 3, 3, 1). The lower staff continues the accompaniment with chords and single notes, some marked with asterisks and 'Ped.' markings.

The fourth system of musical notation consists of two staves. The upper staff begins with the instruction "espressivo." and contains measures 13 through 16, featuring a melodic line with slurs and fingerings (4, 3, 5, 4, 3, 2, 3, 4, 5, 3, 4, 3, 4). The lower staff continues the accompaniment with chords and single notes, some marked with asterisks and 'Ped.' markings.

The fifth system of musical notation consists of two staves. The upper staff contains measures 17 through 20, featuring a melodic line with slurs and fingerings (4, 5, 4, 3, 5, 4, 5, 4, 5, 4, 3). The lower staff continues the accompaniment with chords and single notes, some marked with asterisks and 'Ped.' markings.

The sixth system of musical notation consists of two staves. The upper staff contains measures 21 through 24, featuring a melodic line with slurs and fingerings (4, 5, 4, 3, 5, 4, 5, 4, 5, 4, 3). The lower staff continues the accompaniment with chords and single notes, some marked with asterisks and 'Ped.' markings. The page number "1551-22" is printed at the bottom center of this system.

dolce semplice.

Musical score for "The Merry Widow" (No. 10) by Franz Lehár. The score is in 2/4 time, key of B-flat major, and features a piano introduction. The melody is in the right hand, and the accompaniment is in the left hand. The score includes a key signature change to B-flat major and a tempo change to "Allegretto". The piece ends with a repeat sign and a key signature change to B-flat major.

4 1 2 4 3

2 3 1 2

4 1 2 4 3

p

Red.

Red.

The image shows a page from a musical score for the piece 'Volante' by Franz Liszt. The score is written for piano and violin. The piano part is on the left, and the violin parts are on the right. The piano part is marked 'Volante.' and features a rapid scale. The violin parts are marked with fingerings and include a section marked '25'. The score is in G major and 2/4 time. The piano part is marked 'Volante.' and features a rapid scale. The violin parts are marked with fingerings and include a section marked '25'.

N. B. The **P** signifies **Ed.**

First system of musical notation. Treble and bass staves. Treble staff features a long melodic line with a slur and a dashed line labeled '8'. Bass staff has a slur labeled '23' and a triplet of notes (5, 3, 3) at the end.

Second system of musical notation. Treble and bass staves. Treble staff features a long melodic line with a slur and a dashed line labeled '8'. Bass staff has a slur labeled '22' and a triplet of notes (5, 4, 3) at the end.

Third system of musical notation. Treble and bass staves. Treble staff features a long melodic line with a slur and a dashed line labeled '8'. Bass staff has a slur labeled '25' and a triplet of notes (5, 4, 3) at the end.

Fourth system of musical notation. Treble and bass staves. Treble staff features a long melodic line with a slur and a dashed line labeled '8'. Bass staff has a slur labeled '22' and a triplet of notes (5, 4, 3) at the end.

Fifth system of musical notation. Treble and bass staves. Treble staff features a long melodic line with a slur and a dashed line labeled '8'. Bass staff has a slur labeled '22' and a triplet of notes (5, 4, 3) at the end.

NACHTSTUECK.

As interpreted by Paderewski, Rubinstein and von Buelow.

R. Schumann. Op. 23. No. 4.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

ad libitum. **Einfach.** (With simplicity) *cantabile.* *The chords to be arpeggiated as*

in the preceding measure.

mf

(N.B.)

rit. *a tempo.*

(N.B.) Hands which cannot sustain the notes of the chord to effect after pedalling, which preserves absolute purity of harmony, must employ the pedal notation at (A).

8

mf

Pedal.

rit. *a tempo.*

Pedal.

rit. *molto rit.* 1. *a tempo.* 2. *molto rit.*

Pedal.

a tempo.

p

Pedal.

p

Pedal.

pp

Adagio.

Pedal.

1067-2

MR. KENDREE BOYS.

MARCH.

Secondo.

Arnold Pesold.

March time. ♩. 108.

2

4 2 1

ff

p

f

p

1. 2.

f *ff* *p* *f* *ff*

MC KENDREE BOYS.

3

MARCH.

Primo.

Arnold Pesold.

March time ♩ = 108.

The musical score is written for piano and trumpet. It consists of five systems of music. The first system is marked *ff* Trumpets. The score includes various musical notations such as triplets, slurs, and dynamics like *ff*, *f*, *p*, and *molto cresc.*. There are also fingerings indicated by numbers 1-5. The key signature has one sharp (F#). The tempo is marked as March time with a quarter note equal to 108 beats per minute. The score is arranged in a Primo version.

1568 - 8

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The right hand plays a series of chords and single notes, while the left hand plays a bass line with fingerings 5, 4, 3, 2, 1, 4, 1, 2, 3, 1, 2, 3, 4, 3, 2, 1.



Second system of musical notation, featuring a grand staff. The music is marked *mf* (mezzo-forte). The right hand plays a series of chords and single notes, while the left hand plays a bass line with fingerings 4, 2, 1, 3, 2, 3, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1. The system ends with a double bar line and a repeat sign.



Third system of musical notation, featuring a grand staff. The music is marked *f* (forte) and *ff* (fortissimo). The right hand plays a series of chords and single notes, while the left hand plays a bass line with fingerings 2, 3, 1, 2, 3, 4, 2, 1. The system ends with a double bar line and a repeat sign.



Fourth system of musical notation, featuring a grand staff. The music is marked *mf* (mezzo-forte). The right hand plays a series of chords and single notes, while the left hand plays a bass line with fingerings 4, 2, 1, 3, 2, 3, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1. The system ends with a double bar line and a repeat sign.



Fifth system of musical notation, featuring a grand staff. The music is marked *ff* (fortissimo) and *rf* (ritardando-forte). The right hand plays a series of chords and single notes, while the left hand plays a bass line with fingerings 3, 2, 2, 1, 2, 3, 4, 2, 1. The system ends with a double bar line and a repeat sign. The first ending is marked *1.* and the second ending is marked *2.* The first ending leads to a *Fine.* marking. The second ending leads to a *Fine.* marking. The system ends with a double bar line and a repeat sign.

First system of musical notation, measures 1-5. The music is in G major (one sharp) and 4/4 time. The right hand features a series of chords, mostly triads and dyads, with some four-note chords. The left hand plays a steady eighth-note accompaniment. A forte (*ff*) dynamic marking is present at the beginning. A finger number '4' is written above the first measure.

Second system of musical notation, measures 6-10. Measures 6-8 continue the pattern from the first system. Measure 9 introduces a mezzo-forte (*mf*) dynamic. Measure 10 features a more complex chordal texture. Fingerings '3', '4', and '3' are indicated below the notes in measures 9 and 10. A 'Red.' (Reduction) marking with an asterisk is at the end.

Third system of musical notation, measures 11-15. Measures 11-13 continue the eighth-note accompaniment. Measure 14 has a forte (*f*) dynamic. Measure 15 has a mezzo-forte (*mf*) dynamic. Fingerings '1', '2', '4', '2', '5', '2', '3', '3', '5', '1', '2', '3', '2', '3', '2' are indicated below the notes. 'Red.' markings with asterisks are at measures 12, 14, and 15.

Fourth system of musical notation, measures 16-20. Measures 16-18 continue the eighth-note accompaniment. Measure 19 has a forte (*f*) dynamic. Measure 20 has a mezzo-forte (*mf*) dynamic. Fingerings '1', '4', '3', '2', '4', '2', '5', '2', '3', '3' are indicated below the notes. 'Red.' markings with asterisks are at measures 17, 19, and 20.

Fifth system of musical notation, measures 21-25. Measures 21-22 have a forte (*f*) dynamic. Measures 23-24 have a fortissimo (*ff*) dynamic. Measure 25 has a forte (*f*) dynamic. The system concludes with a 'Fine.' marking. Fingerings '5', '3', '4', '3', '1', '3' are indicated below the notes. 'Red.' markings with asterisks are at measures 21, 23, and 25.

Secondo.

TRIO.

The Trio section begins with a piano introduction marked *ff*. The piano part consists of a series of chords and single notes in the bass clef. The bell part is indicated by a treble clef staff with notes corresponding to the piano's chords. The piano part includes fingerings: 1, 2, 3, 2, 1, 2. The bell part includes fingerings: 1, 2, 3, 4, 5.

The bell part is ad lib. To play it, take six glasses and tune them to the following notes: This is done with water, pouring so much in each one until it sounds according to the note it is to represent. The glasses are struck with little wooden hammers.

BELLS.

The Bells section is a single melodic line in a treble clef, consisting of a series of notes and rests.

The piano part of the Bells section is marked *p*. It consists of a series of chords and single notes in the bass clef, corresponding to the bell part's melody.

The Bells section continues with a single melodic line in a treble clef, consisting of a series of notes and rests.

The piano part of the Bells section continues with a series of chords and single notes in the bass clef, corresponding to the bell part's melody.

The Bells section continues with a single melodic line in a treble clef, consisting of a series of notes and rests.

The piano part of the Bells section concludes with a series of chords and single notes in the bass clef, marked *f cresc.* and *ff*. The bell part includes fingerings: 2, 1, 2, 3.

TRIO

Primo.

7

8. 2. *ff* *Cantabile.* *p*

BELLS.

cresc.

1. 2.

f *cresc.* *ff* *p* *f*

It is optional with the performers to sing this chorus or not. When performed at exhibitions this Chorus will produce great effect if sung by the entire vocal class.

CHORUS.

We are M? Ken dree boys We
Trombone Solo.

ff

forge our way a - - long M?

Ken dree col lege first and last, We

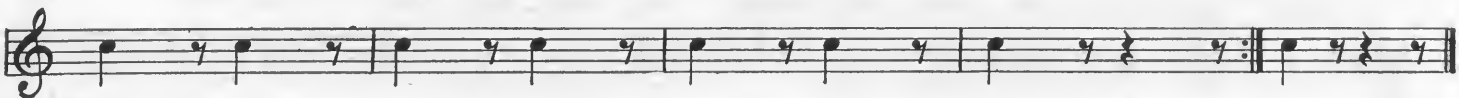
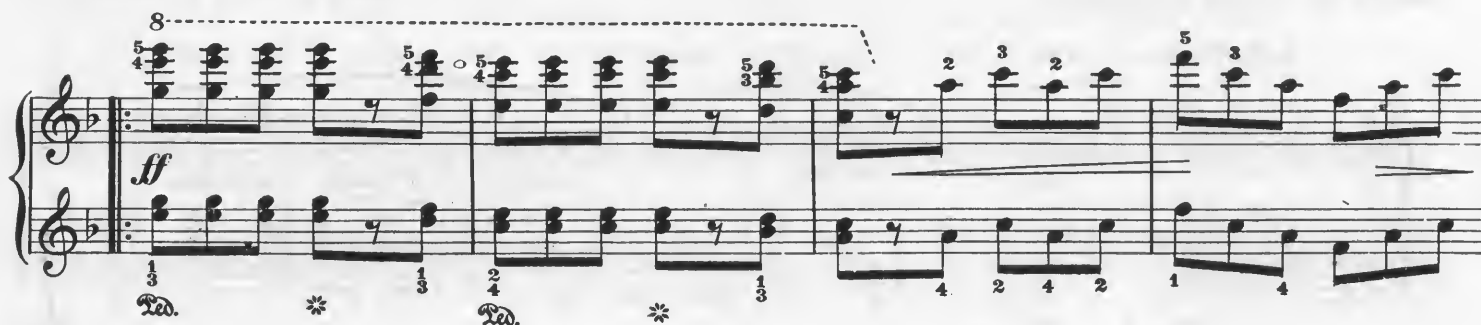
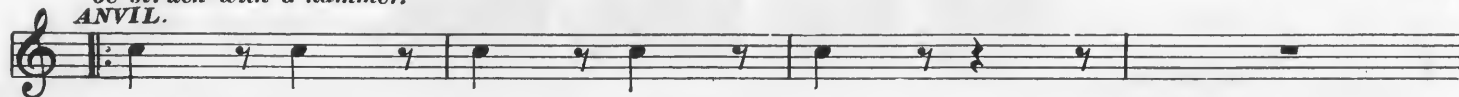
mf

are M? Ken dree boys ff

Repeat from the beginning to Fine.

The anvil part is ad lib. The anvils can easily be represented by flat irons or any solid piece of iron which can be struck with a hammer.

ANVIL.



Repeat from the beginning to Fine.

THE OLD BARN YARD.

3

Words by Albert C. Sprague.

Music by Will. H. Stevens.

Allegretto. ♩ - 108.



3. Oh, could I but re - call those days, Of long, so long a - go, And

1. Of re - col - lec - tions of my youth There's none that's half so dear, As
2. Those dear old friends are long since gone, But mem'ry fond - ly clings To the



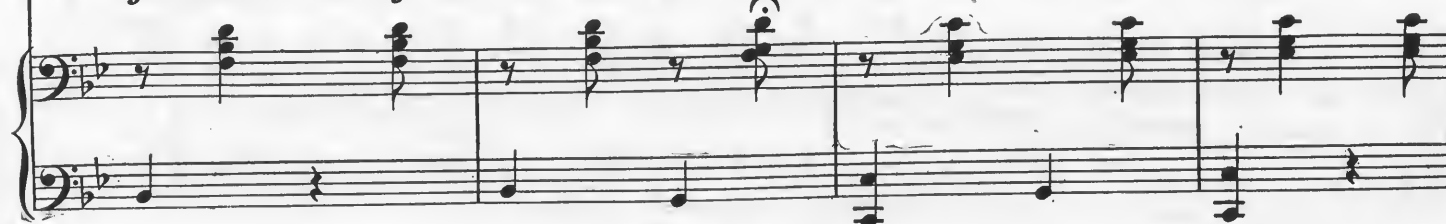
3. once more see the old barn yard My child - ish heart lov'd so, And

1. mem'ries of the nois - es from The old barn yard I'd hear, They
2. old barn yard, and ma - ny tears This thought to eye - lids brings, I



3. find my youth - ful pets still there, A - wait - ing the ca - ress Of

1. knew me well and (when I'd call) The hor - ses, cat - tle, sheep, Would
2. of - ten dream of them at night, And fan - cy that I hear Their



1572 - 3

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3. one who though long years had pass'd, Still lov'd them none the less,

1. ans - wer to my well known voice And t'ward the fence would leap.
2. joy - ful sig - nal, that they knew A lov - ing friend was near.

Chorus ad libitum.

The brin - dle cow with crum - pled horn, The old gray sad - dle mare, Would
The brin - dle cow with crumpled horn, The old gray sad - dle mare, Would

push their nos - es through the fence, To hands a - wait - ing there; The
push their nos - es through the fence, To hands a - wait - ing there; The

ducks would quack, the roos - ters crow The woo - ley sheep say bah! Cute

ducks would quack, the roos - ters crow, The woo - ley sheep say bah! Cute

cresc. *f*

lit - tle pigs say we - we - we, And the pret - ty lit - tle lambs say mah!

lit - tle pigs say we - we - we, And the pret - ty lit - tle lambs say mah!

mf

1 2 1 1 3 2 4 3 2 1 4 3 1 2 1 3 4 1 2

4 3 4 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3

THE MISSION OF MUSIC.

The above is the title of an excellent article by the Rev. S. A. Barnett, which appeared in a recent number of the *International Journal of Ethics*. It is unfortunate that even among musicians the power of their art is not sufficiently recognized, and they are often willing to allow it to descend to a lower plane. The Church usually regards the art as the handmaid of religion, and, in some cases, watches with care lest its influence should become too potent and divert attention from what is worthier. But, on the other hand, expressions are found from time to time of the belief in music as a power not merely to subvert religion and aid worship, but, indeed, as in itself transcending all other means of expression of ideals and of eliciting what is most elevating in thought and feeling.

This elevating influence Mr. Barnett shows is not restricted to those who possess special advantages for general culture or special musical training, but that the uneducated readily fall under the sway of the best music. It is not necessarily the light and comic which they want. "The fact that crowds come to listen is sufficient to make the world consider its opinion that the people care only for what is light or laughter-compelling. There is evidently, in the highest music, something which finds a response in many minds not educated to understand its mysteries nor interested in its creation. This suggests that music has, in the present time, a peculiar mission." Religion has moved its ground, and, instead of affording a means of help in the expression of the ideal, has invaded the domain of science and given itself up to questions of ritual and philanthropy. Continually there is the confusion between theology and religion, between speculation and conjecture on the one hand (on those points about which there is so much diversity of opinion and no means of conclusively establishing the one or the other) and the religious and spiritual life which comprehends all efforts and aspirations towards the ideal. With respect to the former, to attempt at theological determination, has its value, but neither it nor ceremonial can rightly take the place of effort towards the forming and following of ideals in life and conduct. In this respect men and women in the poorer districts have little help when the church is so inadequate to meet their wants. It emphasizes differences and leads to division after division, but music has a more general appeal in its expression of those common needs and aspirations of humanity.

"In the first place, the great musical compositions may be asserted to be, not arrangements which are the results of study and the application of scientific principles, but the results of inspiration. The master, raised by his genius above the level of common humanity to think fully what others think only in part, and to see face to face what others see only darkly, puts into music the thoughts which no words can utter, and the description which no tongue can tell. What he himself would be, his hopes, his fears, his aspirations, what he himself sees of that holiest and fairest which has haunted his life, he tells by his art. Like the prophets, having had a vision of God, his music proclaims what he himself would desire to be, and expresses the emotions of his higher nature.

"If this be a correct account of the meaning of those great master-pieces which may every day be performed in the ears of the people, it is easy to see how they may be made to serve the purpose in view. The greatest master is a man with much in him akin to the lowest of the human race. The homage all pay to the greatest is but the assertion of this kinship, the assertion of men's claim to be like the great when the obstructions of their mal-formation and mal-education shall be trained away. Men generally will, therefore, find in that which expresses the thoughts of the greatest the means of expressing their own thoughts. The music which enfolds the passions that have never found utterance, that have never been realized by the ordinary man, will somehow appeal to him and make him recognize his true self and his true object."

The very reason why music appeals almost universally is that it lacks the definiteness of speech and without necessarily producing any subject-imagery, yet is the means of communicating states of feeling from one mind to another. The works of the great masters, when the listener is in a receptive state of mind, may well appear to him as revelations from the unknown. They carry him "above the smoke and stir of this dull spot," and appear to him not so much the work of a great composer as a divine creation. Doubtless one reason of this is that in music there is a greater freedom than in any of the other arts from the reference to ordinary events and scenes. In Poetry, Painting, and Sculpture there is necessarily a representation more or less ideal of the concrete in life. In music this is eliminated. It is a mys-

terious and complicated chain of relationship, the relationship of time, melody, and harmony. It is abstract, ideal, and not to be valued for any mere descriptive power which in a small degree it possesses. The musician seeks beauty of expression; to the smallest detail there must be perfection of proportion. The longings of the human heart are for the perfection of proportion in life, for the bringing of all dissonance into an all-pervading harmony. Thus it would appear as if the musical and spiritual were in close relationship, and that music, by its very incapability of stating anything with definition, had all the greater fitness for leading the listener into worlds of imagination in which the real is forsaken for the ideal, the lower for the higher.

Mr. Barnett, who has had exceptional experience of the value of music as a spiritual influence, suggests a more general trial of the experiment which he has found attended with such good results. He says:—

"The experiment, at any rate, may be easily tried. There is in every parish church with an organ, and arrangements suitable for the performance of grand oratorios; there are concert halls or school rooms suitable for the performance of classical music. There are many individuals and societies with voices and instruments capable of rendering the music of the masters. Most of them have, we cannot doubt, the enthusiasm which would induce them to give their services to meet the needs of their fellow creatures.

"Money has been and is freely subscribed for the support of missions seeking to meet bodily and spiritual wants; music will as surely be given by those who have felt its power to meet that need of expression which so far keeps the people without the consciousness of God. Members of ethical societies, who have taught themselves to fix their eyes on moral results, may unite with members of churches who care also for religious things. Certain it is that people who are able to realize grand ideals will be likely in their own lives to do grand things, and doing them make the world better and themselves happier."

Music is sometimes regarded as a relaxation or amusement. All men, musicians perhaps most of all, should be grateful for this assertion of its claims, for placing it on the highest plane, and for admitting that it is, in many cases, of more help to the aspirant than what is more ordinarily termed worship.—*Musical News*.

"MIDSUMMER NIGHT'S DREAM" MUSIC.

"The four magical chords with which the overture opens are the boundary between the real and the ideal, and on passing them the hearer finds himself in a new world, compounded of the elements that 'dreams are made of.' The device of assigning four parts to the violins gives airy coloring to the sprightly beings that people the realm; and the one pizzicato note for the violas that marks the repetition of the first strain is like a trick of Puck, that might scatter a shower of diamonds by a shaking of a rosebush. The tiny folk seem to scent the morning air, and to break, therefore, from their revel, just where Mendelssohn remembered Mozart—could he have thought of anything so sweet, or an alternative so fit for the broken sports? The passage is strange in the full forte where the wind instruments descend by seconds, each set entering two notes later than its forerunner, and the lowest proceeding in fourths, with one above it; the point is admirable with which they successively enter, and as to what is strange in their progression, he is to be pitied who can check the current of his delight to make objection thereto.

"All the love of Lysander and Hermia is concentrated in the delicious melody that initiates the second subject; it is a very 'love in idleness' to work a spell on each of us that hears it, and make him love the next thing that he looks on. This, perhaps, is why we are so pleased with Bottom's translation, and the rich humor that presents him to our ears in the exact shape in which he enraptured the fairy queen. Then we have the duke and his Amazon bride at their hunting, with the invigoration of the fresh air, and the manly exercise and the clang of the music of the chase, and the brightness of daybreak.

"The author's boundless invention has given a new aspect to the first fairy theme by the descending scale of pizzicato notes that accompanies many of its bewitching evolutions in the second part. How stilly is the repose where everything seems to sink to sleep under the potency of the magic flower we may surmise—and the throbbings of the vexed heart cease to be painful; and how beautifully does the sustained sound of the lowest notes of the viola conduce to this effect of perfect rest. A happier conceit never took shape from the will of a poet, a master, a creator, than where the sub-

ject in quavers recurs the low G is given to the ophicleide—Bottom himself in the lap of Titania—a note which he must have foreboded who invented this instrument, the uncompoundable tone of which is the only one that can embody all its meaning; thanks for the invention, though it were never else applied.

"At last the mesmerist waves his hand, the four magical chords of the opening are repeated, the boundary is passed, the spell is broken, and one asks forgiveness for what absurd vagaries one may have uttered during the dream—which has been but talking in one's sleep."

SONG-WRITING AS A PROFESSION.

The song-writer's lot is often an unhappy one. He is generally coldly greeted in all quarters of the publishing world, and in private life his friends attribute his failures to lack of ambition. Fault is frequently found with his verses, and he is often accused of having purloined his music.

A man might write a song which would compare favorably with the greatest successes of the day, and yet not find a publisher who would print it. It is a queer market to enter, says the Song-Writer.

Those familiar with the "popular" music market of the day know that tons and tons of utterly worthless compositions are turned out monthly, and one naturally wonders why a better class of work is not issued. A few songs of the period seem destined for immortality, although they are not the only good songs which the generation has given to the world. There are hundreds equally as meritorious, but they were only born to breathe their tenderness a time or two and then allowed to sink into everlasting obscurity.

There is very little room in this world for the ambitious song-writer. His melodies of friendship, love and home are fiercely antagonized by doggerel efforts which illiterately tell of the escapades of shameless characters.

The public loves and can appreciate good music and rhythmic poetry, but because these are not acceptable to specialty artists they are sometimes declined by publishers. Something which will permit a man to make a fool of himself, or a woman to appear bold, seems eminently more desirable.

Most song-writers are continually making hits—in their minds. Sometimes a man conceives a brilliant idea, sets it to tuneful music, and firmly believes that fortune has at last smiled upon him. Visions of thousands of dollars flit before his mind's eye. He fancies that his song will make him rich and famous. He starts out to find a publisher, and is rather independent about selecting one. But he generally returns home with his manuscript in his pocket and his heart in the slough of despondency.

An idea is good enough until you try to sell it. Then you find that this is a satisfied world, and that it is in no way eager for anything new.

And so the song-writer frequently falls from the dizzy heights of fervent hopes to the craggy depths of utter despair.

Nearly all song-writers are poor. In chasing the will-o'-the-wisp of fortune they grow impractical. Failure does not daunt them in their chase for fame. Disappointment only strengthens their determination to win, and they toil on in the hope that some day they will make a hit.

And so their coats grow faded and threadbare, their lips close more tightly over their set teeth; and their hearts weary of the fitful life of striving to exist another day.

Here is my idea of a trade-getting catalogue issued by Namendorf Bros., St. Louis. It is well planned, neatly printed and designed and cleverly written by Chas. H. Namendorf, whom I hope is one of the brothers of the firm. I like to see one of the firm take a hand in the preparation of advertising literature and when it is so well done as this I'm more than glad to compliment them. Those interested should send to the above address for a "Study in Umbrellas."—*Add Sense*.

In a letter written to Wolff, of Geneva (May 2nd, 1832), Liszt speaks as follows:—

"Here is a whole fortnight that my mind and fingers have been working like two lost spirits—Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, are all around me. I study them, meditate on them, and devour them with fury; besides this I practice four to five hours of exercises (thirds, sixths, eighths, tremolos, repetitions of notes, cadences, etc., etc.). Ah! provided I don't go mad, you will find an artist in me! Yes, an artist such as you desire, such as is required now-days."

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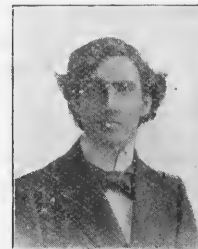


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MAJOR AND MINOR.

Miss Adele Aus der Ohe will make a short visit to this country for a concert tour in January, 1900. She has already been engaged for the Chicago, Cincinnati, Pittsburg and Boston Symphony orchestral concerts.

M. Camille Saint-Saens has recently returned to France after an absence of more than eight months passed in Brazil, where he conducted a series of concerts. He returns from this journey in excellent health and brings back with him a string quartet and some pianoforte studies, which will shortly be published.

Richard Strauss has fallen into the clutches of the writers of analytical programs. One of these, Hans Nerian, has perpetrated a 56-page analysis of a single symphonic poem. "Thus Spake Zarathustra."

Mme. Fannie Bloomfield-Zeisler will not be heard in this country during the coming season. She has been engaged for a European concert tour, playing in London, Paris, Vienna and Berlin. She will leave America early in the winter.

The Philadelphia Manuscript Society has arranged for a federation of the leading societies of the kind in the United States, the union to include the Society of American Musicians and Composers of New York, the Chicago Manuscript Music Society, and the Cleveland Music Club. At the meeting held in Philadelphia during the summer, representatives were present from these societies mentioned.

Clarence Eddy sailed from Paris for New York on Sept. 3d. He will give a series of organ concerts, which will begin on Nov. 1st, in this city.

Mr. Eddy has made extensive arrangements for American music to be heard at the Paris Exposition. His object is to present the most representative works of American composers, also to give at the Trocadero Palace exhibits of the skill of American orchestra conductors, soloists and singers.

It will be news to many students of music to know that the great J. B. Cramer wrote more sonatas than Mozart and Beethoven combined, operas, oratorios, and a marvellous lot of other compositions, and yet but little else than his celebrated eighty-four Studies is known at the present day.

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